PHOTOSHOP® FiX

$10 US | $13.75 CDN

FEBRUARY 2005

NEW DEGENERATION

CURIOUSLY MELLOW

ESSENTIALS:
START SCHEMING

TOOLS:
GET SHAPELY

TECHNIQUES:
BRAVE THE RAIN

STUDIO:
VICTORIA SPAH SUPPORTS THE ARTS

EXPERT TIPS:
TREK THE LAYERS STACK

AGE WITH STYLE

Normally, you'd want to repair damaged photos, but sometimes the wear and tear of an old picture can set a unique tone. Photographer Tom Collicott (Seattle) enhanced the reflective, brooding mood of a photo in a poster for the Seattle Children's Theater.

❶ To create a poster that symbolizes the dark and moody atmosphere of the play, "The Wrestling Season," Collicott drew inspiration from aged photos. "I wanted my wrestler photo to look like a collage of old film elements—to simulate pieces of roughly handled film that had been pieced together and laid on a light box," he says.

❷ Collicott placed a scan of crossed pieces of scotch tape on a layer, set the blending mode to Multiply at 50% Opacity, and positioned the layer above the wrestler. This, however, made the tape appear to be affixed to a transparent image, which he didn't want. He duplicated the tape layer, pressed Command/Ctrl-I to Invert it, and set the layer to Screen at 50% Opacity so it would seem like the tape was on top of an opaque image.

❸ Paying attention to the quadrants outlined by the tape, Collicott used the rectangular marquee tool to select the lower right corner of the main image and copied it to a new layer. He applied a slight Gaussian Blur and scaled with Free Transform (Command/Ctrl-T) to make the wrestler's leg larger. He did the same with a selection of the upper left corner that included the top of the head. This made the image look like it was taped together unevenly. For both duplicate layers, he added a Levels adjustment layer and moved the white slider inward to gray out the whites. He Option/Alt-clicked between each layer and its adjustment layer to group them.

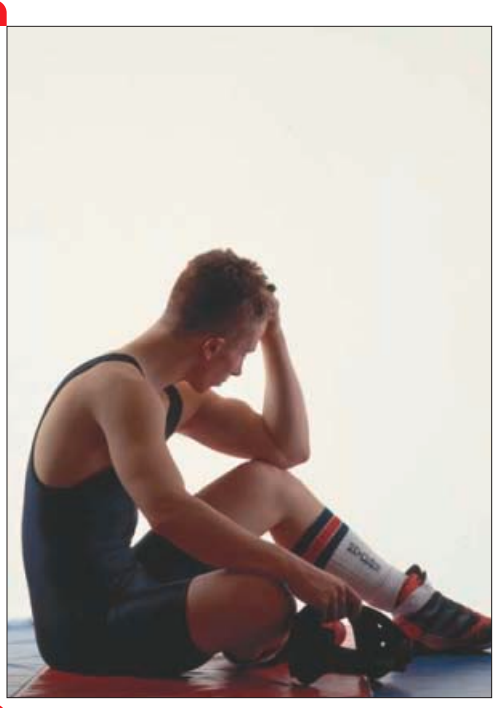
❹ "The wrestler photo is very clean, so I wanted to further delineate the quadrants and add levels of distress," Collicott says. To help visualize the final piece, he added a Curves adjustment layer and moved the curve down to darken tones between the upper midtones and the blacks. He scanned a black-and-white Polaroid negative, placed it in the lower right corner, added a mask, and painted black on the mask to hide most of the negative, but not the edges. He set the layer blending mode to Multiply at 20% Opacity to accentuate the tape.

❺ Collicott scanned in a weathered, stained piece of paper and set its layer mode to Multiply. Then he scanned another Polaroid negative he had ripped apart and let the chemicals dry to a "gunk" texture. He added a mask and painted with a soft, black brush at a low Opacity to hide areas in the middle. He then grouped a Levels adjustment layer with the layer and enhanced the remaining visible areas. To create a border, he scanned a normal Polaroid negative, set the blending mode to Multiply, made a hard-edge selection of the middle with the rectangular marquee, and pressed Delete/Backspace.

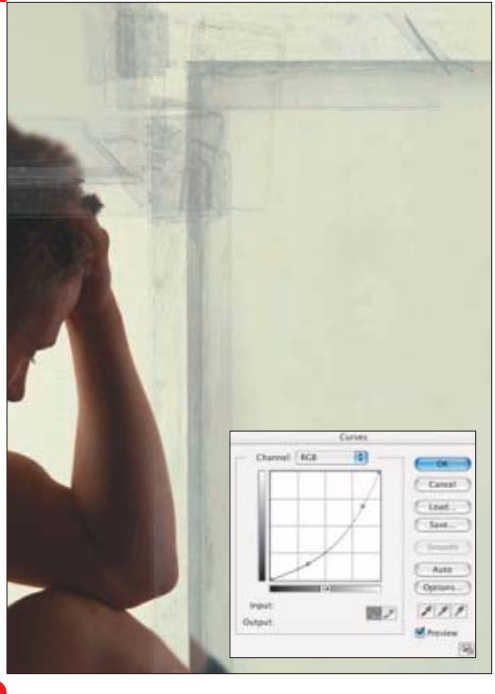
❻ To finalize the mood, Collicott added a Color Balance adjustment layer to the Polaroid, paper, and border layers, and increased the Red and Yellow for a sepia cast. He then added a Levels adjustment layer at the top of the layer stack. "When you have multiple layers, partial opacities, and various blending modes, you can end up without many true blacks or whites," he says. By pulling in the black and white sliders in Levels, he revealed the image's full tonality.

Tom Collicott
tom@tomcollicott.com
www.tomcollicott.com

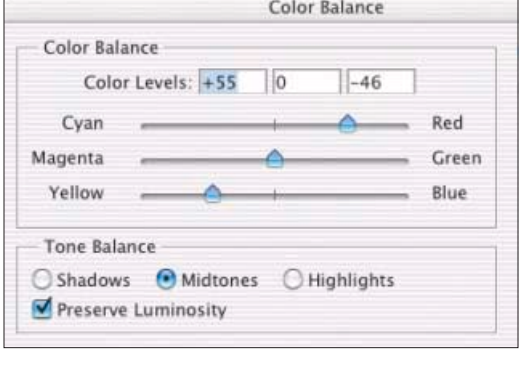
❶



❹

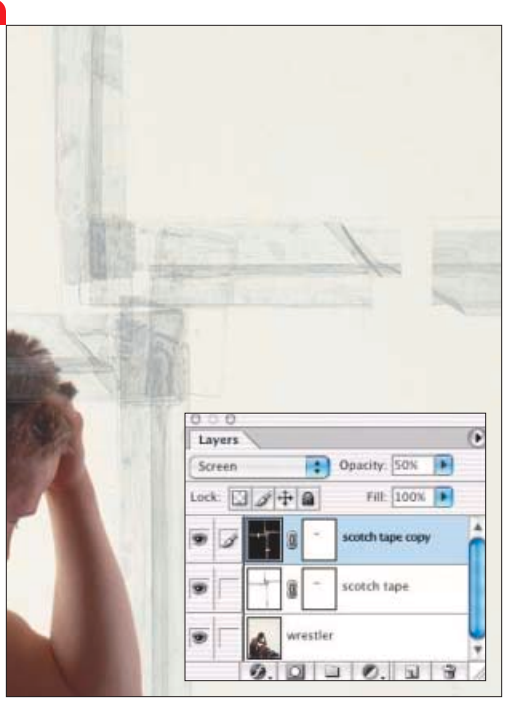


❻

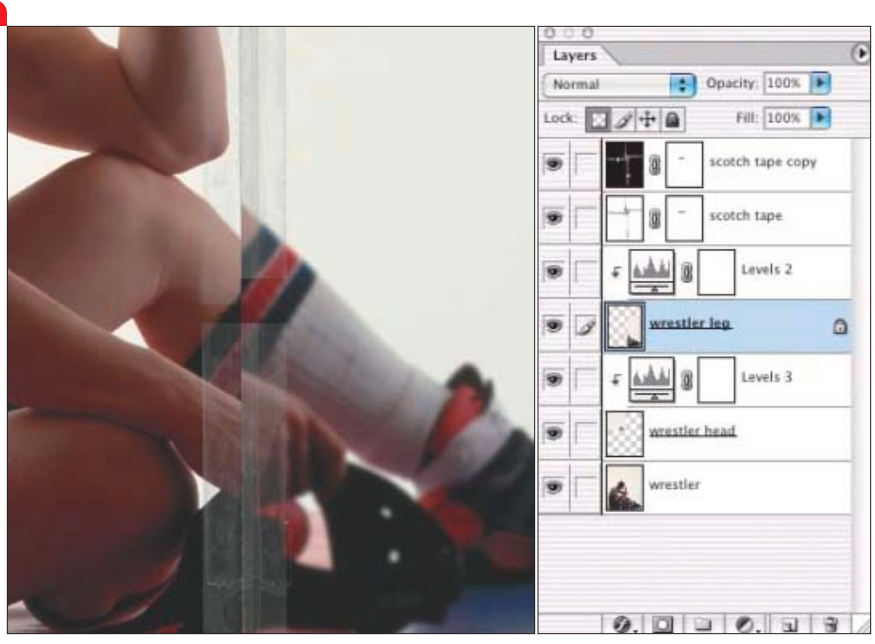


FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

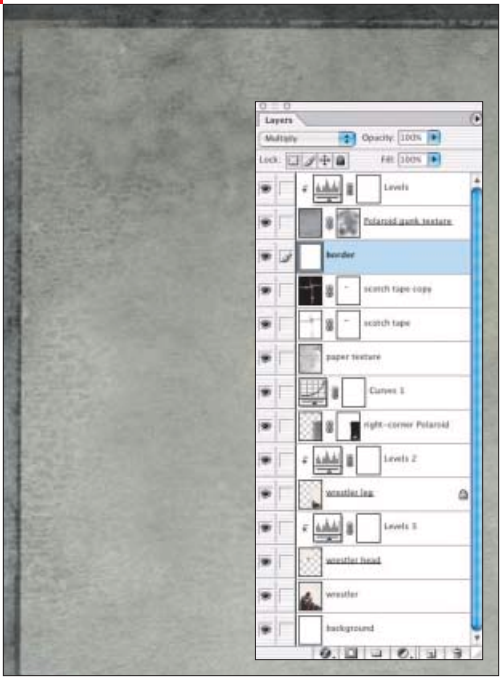
2

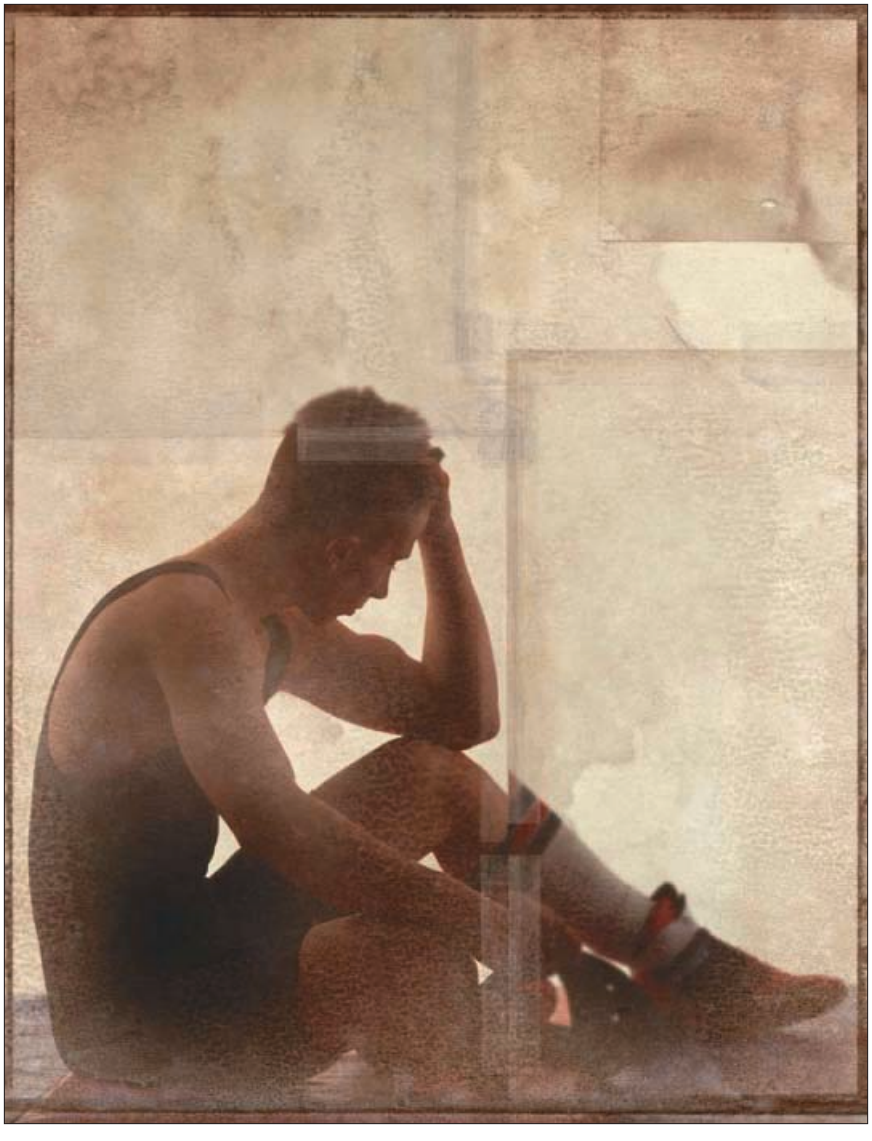

Layers
Screen
Opacity: 50%
Lock:
Fill: 100%
scotch tape copy
scotch tape
wrestler

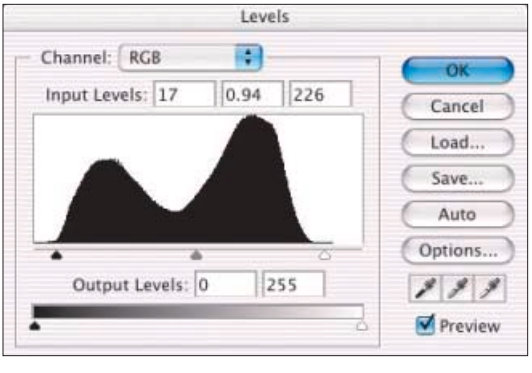
3


Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
scotch tape copy
scotch tape
Levels 2
wrestler leg
Levels 3
wrestler head
wrestler

5






Levels
Channel: RGB
Input Levels: 17 0.94 226
Output Levels: 0 255
OK
Cancel
Load...
Save...
Auto
Options...
Preview

STEP INTO ANOTHER WORLD

Marina Caruso (London) developed a screen-print effect for an editorial illustration exploring how a new disability act would affect commercial design. She created a surreal yet soothing environment by altering image colors and incorporating Sketch filters.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

❶ After making a new RGB file, Caruso clicked the Foreground Color swatch in the toolbox and chose an orange-red from the Color Picker. She selected the Background layer and pressed Option-Delete (Alt-Backspace) to fill the layer with the color. Then she clicked the Background Color swatch and chose a light brown. She placed a selection from a museum photo on a layer above the Background layer and chose Filter > Sketch > Photocopy. The filter used the Foreground Color to outline dark areas of the photo and used the Background Color to fill them. To make the outlines thinner, she lowered the Detail slider, then increased the Darkness slider to amplify the color. "I like the Photocopy filter because it produces a kind of gritty reality," she says. She lowered the layer Opacity to 88% and chose Image > Adjustments > Hue/Saturation to increase the Saturation of the Reds in the outlines.

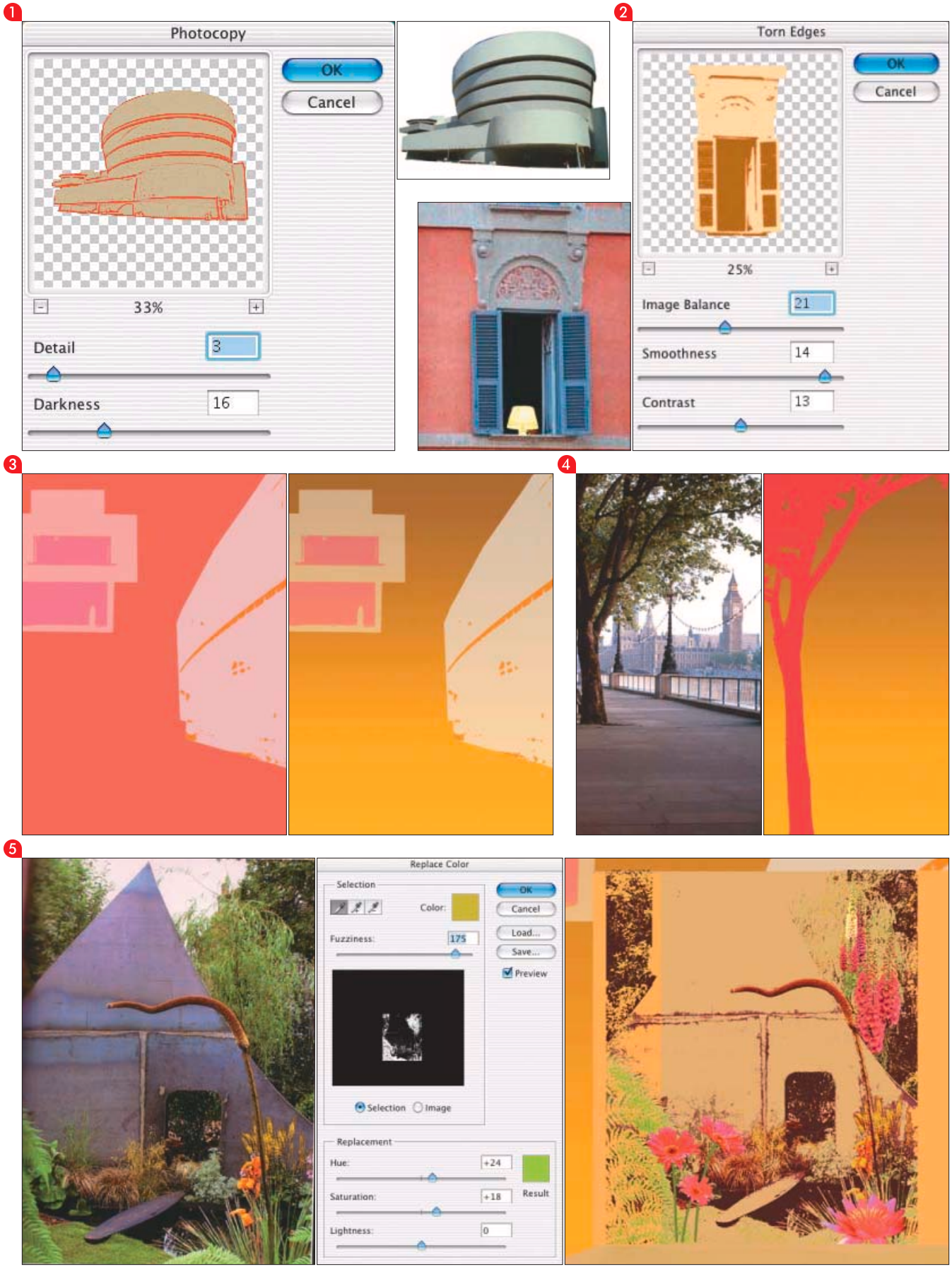
❷ Caruso placed a selection of a window on a layer and positioned it on the museum. Setting a brown Foreground Color and a yellow Background Color, she selected the window layer, and applied the Torn Edges filter from the Sketch menu. It filled the dark and light areas of the image in the same way as the Photocopy filter, but without the outlining effect. She set a high Smoothness so the edges would not appear too ragged and increased Image Balance slightly to show more of the areas filled with the Foreground Color. She used the same method to affect photos of buildings in the center and on the right.

❸ For color depth, Caruso added a new layer above the Background layer, set the Foreground and Background Colors to yellow-green hues, and used the gradient tool to apply a Foreground to Background gradient. She set the Opacity to 87%, which blended with the orange-red below it for an otherworldly color.

❹ Placing an image of a tree on a layer, Caruso used the magic wand to select the background and some branches and leaves, then deleted them. To create a silhouette, she chose Brightness/Contrast and lowered Contrast to –100. Then she chose Hue/Saturation, checked Colorize, and used Hue and Saturation to change the color to bright magenta. Choosing a complementary color to go against the green tones of the background added to the tree's luminescence.

❺ Caruso composited an elevator scene on the right side of the image with solid color shapes and a garden photo. Using the magic wand without Contiguous checked in the Options bar, she selected areas of the garden image and pressed Delete/Backspace so only some of the greenery and shadows were visible. Caruso felt certain greens in the image looked dull, so she chose Replace Color from the Adjustments menu. She clicked Selection below the preview, clicked on a green area of the image, and adjusted the Fuzziness slider to determine the best selection of greens. Caruso altered the selection by changing the Hue and increasing Saturation. After adding several layers of flower images, she selected each layer and increased Contrast to the maximum with Brightness/Contrast. To give the garden a peculiar glow, she added more Magenta to the flowers using Color Balance.

Marina Caruso
mail@marinacaruso.com
www.marinacaruso.com


1
Photocopy
OK
Cancel
33%
Detail
3
Darkness
16
2
Torn Edges
OK
Cancel
25%
Image Balance
21
Smoothness
14
Contrast
13
3
4
5
Replace Color
Selection
Color:
Fuzziness:
175
OK
Cancel
Load...
Save...
Preview
Selection
Image
Replacement
Hue:
+24
Saturation:
+18
Lightness:
0
Result

BY SIMON TUCKETT

GET IN THE SCHEME OF THINGS

Grayscale images, desaturated process color images, over-saturated RGB images…they never seem to mix well in a project. One way to tie a group of disparate images together is to create an overall color scheme by applying specific colors to different points on a Grayscale tonal range. It sounds complicated, but it's easier than you think!

DOWNLOAD "FISHING.JPG" AND "COLORSCHEME.PSD" FROM WWW.PHOTOSHOPFIX.COM, FEBRUARY 2005 ISSUE.

❶ First, set the colors for the 100%, 75%, 50%, 25%, and 0% values of a Grayscale tonal range. To do this, create an RGB document at 300 x 600 pixels, and fill the Background layer with 50% Gray (Edit > Fill > Contents). Add a new layer, create a box at the top with the rectangular marquee tool, and click the Foreground Color swatch in the toolbox. In the resulting Color Picker dialog box, enter the black RGB values from the Step 1 image, and press Option-Delete (Alt-Backspace) to fill the selection. Create another box below the black one, and repeat the process to fill it with the dark green RGB values from the Step 1 image. Continue this method until you have five boxes filled with black, dark green, blue, light cyan, and white respectively.

❷ Make sure everything is deselected (Command/Ctrl-D), open the Info palette (F8), and choose Palette Options from the palette menu. Set First Color Readout to Grayscale so the palette's first display will be the Grayscale value of the pixels under your cursor. In your file, make a rectangular selection of the dark green chip, and press Command/Ctrl-U to access Hue/Saturation. Place your cursor over the dark green chip, and you'll notice the Grayscale value (K) in the Info palette is not quite at the 75% three-quarter tone. Drag the Lightness slider until the second number of the Grayscale value reads 75% when your cursor is over the color chip. Click OK to apply it, deselect, and do the same for the blue (50%) and light cyan (25%) chips until you've adjusted them to their designated Grayscale percentages in the Info palette.

❸ Open the Grayscale "FISHING.JPG" image, and choose Image > Mode > Indexed Color to tie image values to those in a color lookup table. Position the color chip file you created and the fishing image side by side. With the fishing image selected, choose Image > Mode > Color Table—this is where the magic happens. Click and drag your cursor through the first four rows of the Color Table. When you release the cursor, the Color Picker appears asking you to select the first color. Click on the black (100%) chip in the other file and Click OK in the Color Picker. The Picker returns asking you to select the last color. Click on the dark green (75%) chip, and click OK again. The Color Picker disappears, and you've redefined the first quarter of the Color Table.

❹ Drag your cursor through the next four rows in the Color Table. Click on the dark green (75%) chip to select the first color, then the blue (50%) chip to select the last color. After selecting the next four rows, choose blue as the first color and light cyan (25%) as the last color. For the bottom four rows, select light cyan as the first color, and white (0%) as the last color. Notice during this process, the fishing image updates, and while it may look strange at first, it looks fantastic after you set the last quarter of the Color Table. Choose Image > Mode > RGB Color, and convert the image back to RGB.

COLOR REPLACEMENT EXTRAS

» Once you have completed a color table and approve of your image's appearance, click the Save button in the Color Table dialog box. Then you will be able to apply your table to multiple images.

» Download "COLORSCHEME.PSD" for a sample file of color chips. If the colors are too extreme for your taste, choose Hue/Saturation, and lower Saturation. Be sure to use the Info palette to properly set their Grayscale percentages.

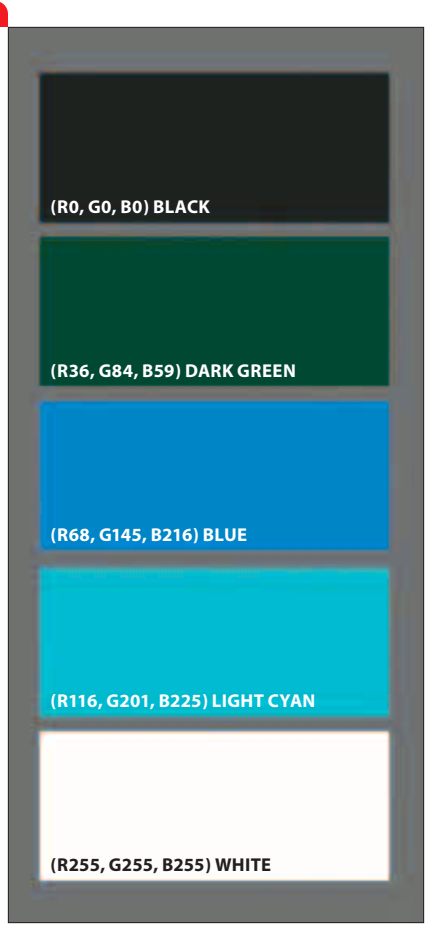
» Keep in mind Indexed Color mode restricts images to 256 colors. That's not a problem for this fishing image, but it can cause banding in images with regions of graduated shades. Extreme color shifts can create banding in large, flat areas such as a sky. If you get banding, apply the Add Noise filter after converting back to RGB or CMYK.

» By making the first and last colors the same in each quarter range of selected rows in the Color Table, you can posterize an image with a high level of control. Not only does it define exactly what colors are used, but it also defines which intermediate shades those colors are employed through.

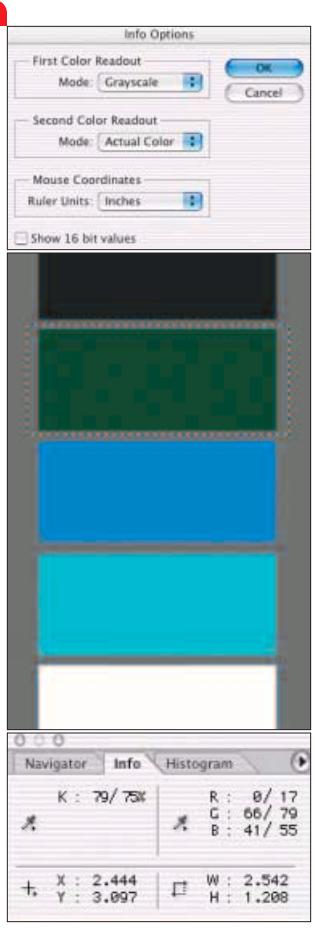
Simon Tuckett is an illustrator and retoucher in Toronto. For more information, visit www.simontuckett.com.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1

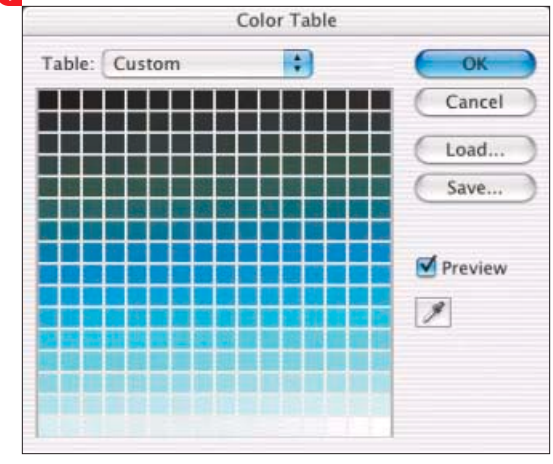

(R0, G0, B0) BLACK
(R36, G84, B59) DARK GREEN
(R68, G145, B216) BLUE
(R116, G201, B225) LIGHT CYAN
(R255, G255, B255) WHITE

2


Info Options
First Color Readout
Mode: Grayscale
OK
Cancel
Second Color Readout
Mode: Actual Color
Mouse Coordinates
Ruler Units: Inches
Show 16 bit values
Navigator
Info
Histogram
K : 79/ 75%
R : 0/ 17
G : 66/ 79
B : 41/ 55
X : 2.444
Y : 3.097
W : 2.542
H : 1.208

3

4


Color Table
Table: Custom
OK
Cancel
Load...
Save...
Preview

BY ROGER HUNSICKER

WHIP A LOGO INTO SHAPE

You don't have to be a beziér pen expert to create custom shapes if you start with text or preset shapes. Using the custom shape tool, photographers and artists can brand their work with a crisp mark independent of image resolution.

1 Create a new 900 x 600-pixel CMYK file at 300 ppi. Choose a Foreground Color, select the type tool (T), and click in the document. Set the font to New York Regular at 12 points, and type "PERSPECTIVE DESIGN CO." While the layer is active, choose Layer > Type > Convert to Shape, and you'll see the type layer convert to a shape layer.

2 Select the custom shape tool from the toolbox by pressing Shift-U until its icon appears. In the top Options bar, click the Shape layers icon on the left. To the right are a row of shape icons. Click the arrow next to the custom shape icon, and you'll see the Custom Shape Options for such things as defining proportions, setting a fixed size, or drawing from the center. In this case, choosing Unconstrained will do. Take a look at the other shape tools' options later, and you'll notice they are customized to suit each tool.

3 Move your focus down the Options bar and click the icon to the right of the word "Shape" to access a list of preset custom shapes. Click the submenu arrow, choose All (OK to replace current shapes), choose Small List from the submenu, and select Circle from the list.

4 Now look at the icons in the Options bar to the right of the Shape section. The first icon is the default that creates a new shape layer every time you draw a shape. The rest of the icons in that section only become available after you make a shape layer, and will add forthcoming shapes onto a selected layer instead. The last three icons—Subtract, Intersect, and Exclude—allow you to combine shapes similar to the Pathfinder options in Illustrator. Here, click the Exclude icon at the end of the row.

5 With the custom shape tool set to a circle, draw over the *O* and period in "CO." (see Tip), but do not press Return/Enter yet. Extrude allows the circle to punch out the area you dragged over. Now choose Edit > Define Custom Shape, and name it "LOGO."

6 Put your logo to use! Open an image file, select the custom shape tool, and select LOGO from the preset custom shapes list. After drawing the shape, use Free Transform (Command/Ctrl-T) to stretch or rotate it. Select the path or selection tools (Shift-A) to manipulate the logo if you like.

7 If you want to make a custom shape appear as a watermark, draw it on an image, and set Fill to 0% in the Layers palette. Click the Add a layer style icon at the bottom of the Layers palette, and choose Drop Shadow. In the resulting dialog box, enter the settings from the first Step 7 image. Click Bevel and Emboss, and enter the settings from the second Step 7 image. (By the way, you can add layer styles during the creation of a custom shape, too.) Now click the New Style button under the Cancel button, and name your style "WATERMARK" in the resulting dialog box. (Make sure Include Layer Effects and Include Layer Blending Options are checked.) This adds a new style to your Styles palette, so after drawing a custom shape like your logo, you can click Style in the custom shape tool Options bar and choose your watermark style.

In Step 5, press Space while creating the circle custom shape so you can move it to the correct position over the text. Release Space (but not the mouse click) when you've set the position, then continue creating your circle. This works with the vector tools and most of the selection tools as well.

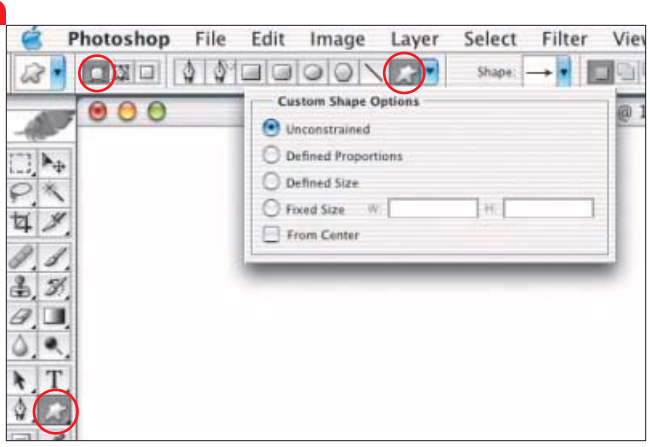
Roger Hunsicker is advertising coordinator for Caterpillar, Inc., in Peoria, Ill., and president of Proof Positive Design Group, a web design firm.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

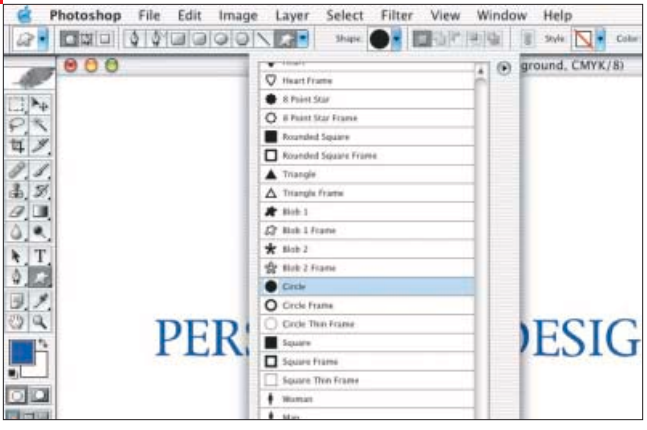
1

PERSPECTIVE DESIGN CO.
Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
PERSPECTIVE DESIGN CO.
Background

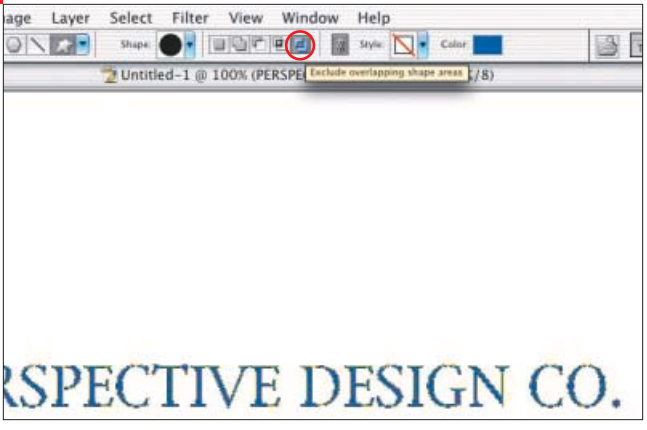
2


Photoshop File Edit Image Layer Select Filter
Shape:
Custom Shape Options
Unconstrained
Defined Proportions
Defined Size
Fixed Size
From Center

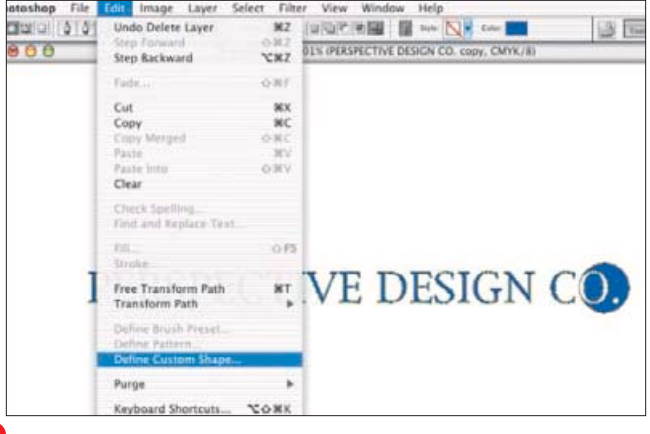
3


Photoshop File Edit Image Layer Select Filter View Window Help
Heart Frame
8 Point Star
8 Point Star Frame
Rounded Square
Rounded Square Frame
Triangle
Triangle Frame
Blob 1
Blob 1 Frame
Blob 2
Blob 2 Frame
Circle
Circle Frame
Circle Thin Frame
Square
Square Frame
Square Thin Frame
Woman
PER
ESIG

4


Layer Select Filter View Window Help
Shape:
Style:
Color:
Exclude overlapping shape areas
Untitled-1 @ 100% (PERSPE
RSPECTIVE DESIGN CO.

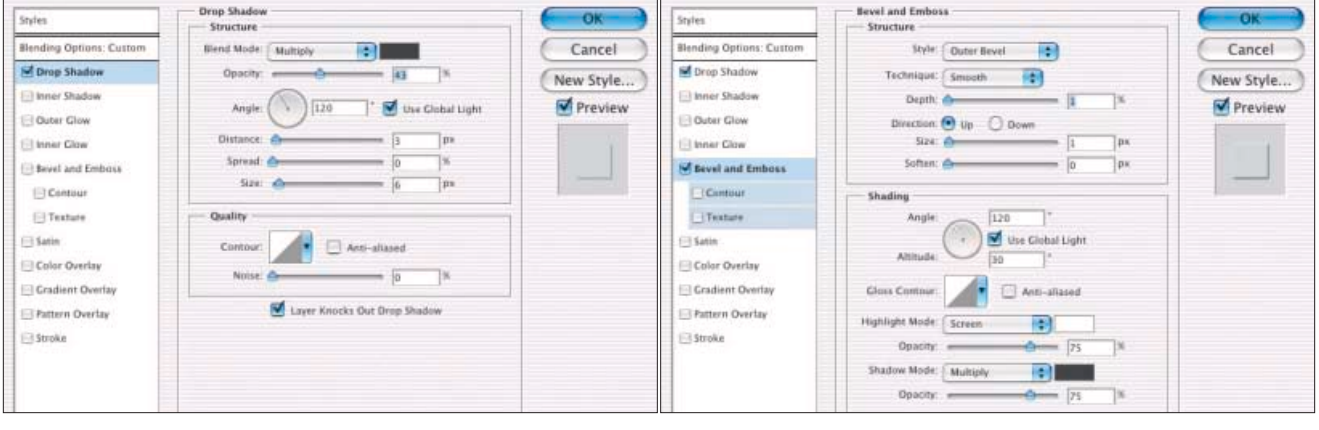
5


Edit Image Layer Select Filter View Window Help
Undo Delete Layer ⌘Z
Step Forward ⇧⌘Z
Step Backward ⌥⌘Z
Fade... ⇧⌘F
Cut ⌘X
Copy ⌘C
Copy Merged ⇧⌘C
Paste ⌘V
Paste Into ⇧⌘V
Clear
Check Spelling...
Find and Replace Text...
Fill... ⇧F5
Stroke...
Free Transform Path ⌘T
Transform Path
Define Brush Preset...
Define Pattern...
Define Custom Shape...
Purge
Keyboard Shortcuts... ⌥⇧⌘K
VE DESIGN CO.

6

PERSPECTIVE DESIGN CO.

7


Styles
Blending Options: Custom
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Stroke
Drop Shadow
Structure
Blend Mode: Multiply
Opacity:
Angle: 120
Use Global Light
Distance:
Spread:
Size:
Quality
Contour:
Anti-aliased
Noise:
Layer Knocks Out Drop Shadow
OK
Cancel
New Style...
Preview
Bevel and Emboss
Structure
Style: Outer Bevel
Technique: Smooth
Depth:
Direction: Up Down
Size:
Soften:
Shading
Angle: 120
Use Global Light
Altitude: 30
Gloss Contour:
Anti-aliased
Highlight Mode: Screen
Opacity: 75
Shadow Mode: Multiply
Opacity: 75

BY DOUG NELSON

WIELD YOUR POWER TO CHANGE THE WEATHER

Rain is bad for cameras, but it can be excellent for photographs. People do not often take pictures on cold, rainy days, but by combining a couple of filter effects, you can take a sunny photo and make it look like you braved the worst of weather.

DOWNLOAD "RAIN.JPG" FROM WWW.PHOTOSHOPFIX.COM, FEBRUARY 2005 ISSUE.

1 Prepare "RAIN.JPG" by saving it as a PSD file, adding a new layer, and filling it with black. Start building raindrops by choosing Filter > Noise > Add Noise and setting Amount to 400%. Click Gaussian for an uneven, more realistic distribution, and check Monochromatic so colors won't be added. Right now, the image looks more like a staticky television screen than a rain shower, so you'll need to take some extra steps to make convincing rain.

2 If you zoom in and examine the noise you added, you'll see it's really just a lot of white squares on a black background. You need to add some tonal variation to the noise, so apply a 1-pixel Gaussian Blur. This doesn't make anything look especially different, but now if you press Command/Ctrl–L to access Levels and drag the black slider to the right, interesting things begin to happen to the noise. Variations get very exaggerated, with many areas disappearing completely. A shadows setting of 100 gave me the look I wanted.

3 You're still left with white dots on a black field, so choose Filter > Blur > Motion Blur. The higher the Distance, the harder the rain will seem to fall, but it won't be as obvious. I chose a Distance setting of 39. The Angle determines the direction of the rainfall. I'd suggest always creating at least a slight angle to prevent the blur from looking like a texture. Set a higher Angle to simulate blowing rain. I went with an Angle of –72. To combine the rain with the original image, set the blending mode of the rain layer to Screen.

4 Now it looks like rain, but more like a shower on a sunny day. Select the Background layer, and add adjustment layers for an overcast appearance. Here, I lowered Saturation on a Hue/Saturation adjustment layer, changed overall tone with a Color Balance adjustment layer, and made the rain more obvious with a subtle Curves adjustment layer. Lower the layer opacities if the adjustments look too obvious.

5 There are still bright contradicting areas, such as the sky and the sun on the buildings. Add a new layer directly above the Background layer, and set the blending mode to Darken. Use a large, soft, black brush set to 5% Opacity to paint over bright areas that betray the scene. Paint with single mouse clicks to add a realistic mottled effect in the sky, and vary the brush size in between clicks.

» By experimenting with the settings used in Steps 2 and 3, you can achieve other effects:

- **» Finer rain: Make the Levels setting in Step 2 higher.**
- **» Snowflakes: Set the Motion Blur in Step 3 to a smaller Distance.**
- **» Starry night: Increase the Levels setting in Step 2 and skip the Motion Blur in Step 3.**

Doug Nelson is a freelance writer, technical editor, and founder of RetouchPRO.com, an online community for photo retouchers. For more information, visit www.retouchpro.com or e-mail dnelson@retouchpro.com.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

BEFORE
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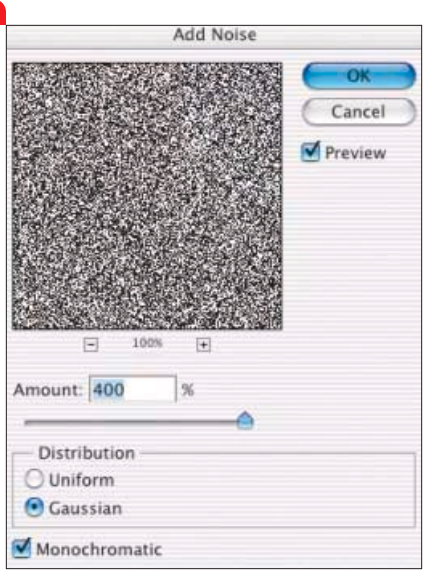
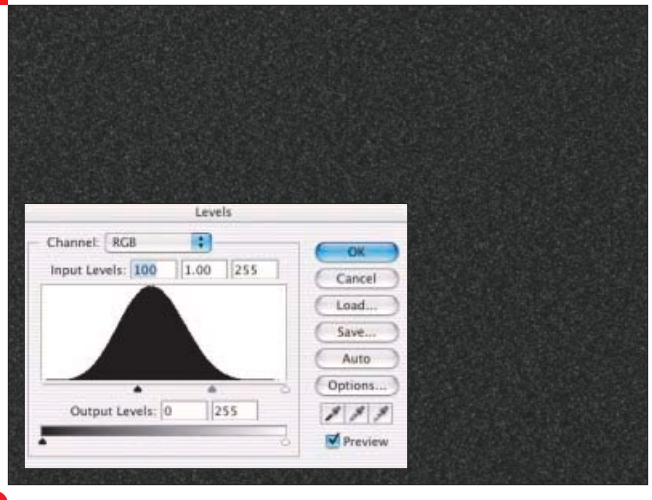
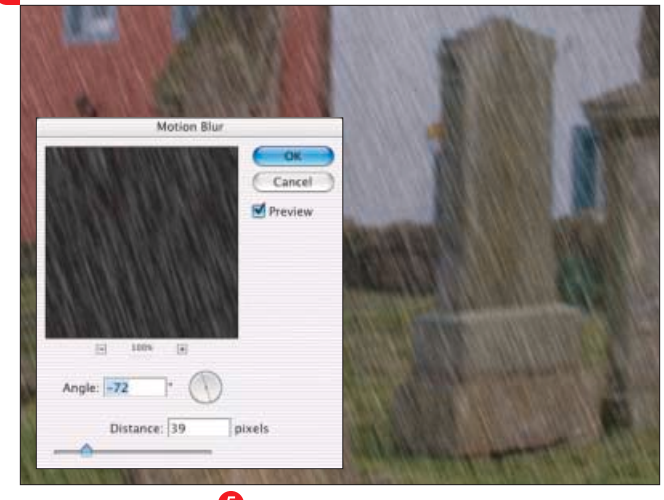
1


Add Noise
OK
Cancel
Preview
100%
Amount: 400 %
Distribution
Uniform
Gaussian
Monochromatic

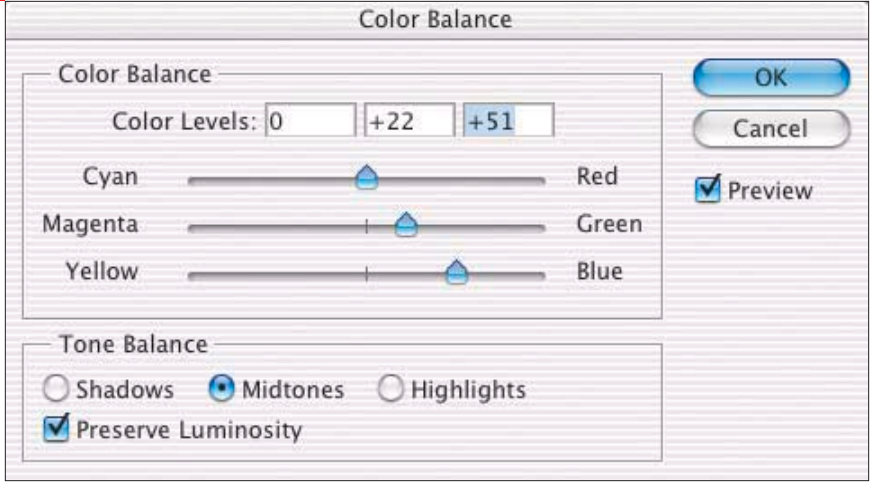
2


Levels
Channel: RGB
Input Levels: 100 1.00 255
OK
Cancel
Load...
Save...
Auto
Options...
Output Levels: 0 255
Preview

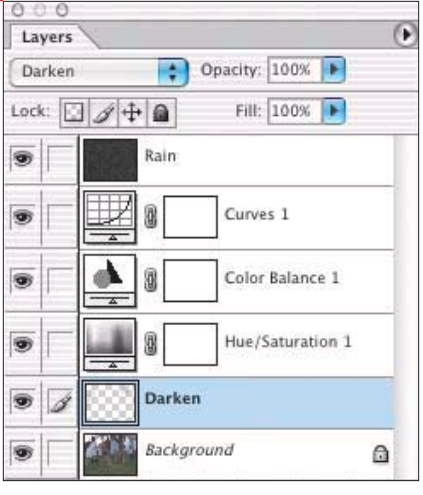
3


Motion Blur
OK
Cancel
Preview
Angle: -72
Distance: 39 pixels

4


Color Balance
Color Balance
Color Levels: 0 +22 +51
Cyan
Red
Magenta
Green
Yellow
Blue
OK
Cancel
Preview
Tone Balance
Shadows
Midtones
Highlights
Preserve Luminosity

5


Layers
Darken
Opacity: 100%
Lock:
Fill: 100%
Rain
Curves 1
Color Balance 1
Hue/Saturation 1
Darken
Background

BY VICTORIA SPAH

DON'T FORGET THE SUPPORTING CAST

Just like a movie, every collage has its stars. But what would the leading players be without a strong supporting cast? Capitalizing on the versatility of stock images is an effective way to take a simple photo and transform it into an attention-grabbing image. Download "MUSICMAN.PSD," to see how stock images can intensify mood, rhythm, and balance.

DOWNLOAD "MUSICMAN.PSD" FROM WWW.PHOTOSHOPFIX.COM, FEBRUARY 2005 ISSUE.

❶ When making a collage's foundation, it's important to keep some breathing room around your base images. Then, to smoothly blend supporting images, give them plenty of semitransparent edge pixels by loosely lassoing an image, adding a mask, and applying a Gaussian Blur to the mask to fade edges. Touch up the selection by painting with a soft, low-Opacity airbrush on the mask. Here, I started with a photo of a cellist as the star character and added a complementary stock image of a sky.

❷ Once a base is set, support leading players by finding iconographic images, or evocative shapes, colors, and lines. The goal here is to create a mood through symbolism. I masked an image of strings, which also emphasized the cellist's brown tones. Usually, these images look fine in Normal blending mode, but you can experiment with other modes, Opacity, and masks to combine images more seamlessly. For example, I masked a flower image and set the blending mode to Overlay at 53% Opacity to blend it thoroughly with the foundation. I also masked an image of sheet music and set the layer to Color Burn.

❸ To blur intersections between images, span textural images across them that impose a common pattern of relief, color, and light. Close-ups of texture are ideal, be they of natural or manmade textures such as paper, painted surfaces, rocks, rusted metal, or even condensation on a window. To convincingly blend texture, it may be helpful to alter color, brightness, Opacity or blending mode. Blend modes like Overlay, Hard Light, and Soft Light are ideal to soften details, especially with rough textures. You can also add a mask to selectively reduce the opacity of overwhelming areas. Select the mask thumbnail, dab with an airbrush where you need to lighten, then smooth the transition by applying a Gaussian Blur to the mask. I duplicated a layer of crinkled pink paper and placed the layers side by side, then desaturated them (Shift-Command/Ctrl-U), and set the layers to Hard Light at 46% Opacity. An advantage of using textural images is you can stretch them to draw out contours and spread subtle shapes across image borders. I placed a close-up image of rocks and used Free Transform (Command/Ctrl-T) to extend it over the canvas, then set the layer to Soft Light at 64% Opacity.

❹ Light the stage! Look for stock images with bright color or splashes of light to further unify your collage or place focus on your stars. I positioned the golden reflections from a trumpet image on a layer set to Screen to accentuate the cellist's face. Stock images can also be used like a stamp to create echo balance. I duplicated the trumpet layer, scaled it down with Free Transform, set it to Screen at 77% Opacity, and moved it to the lower left corner. I added another image that contained a bright central area and gently adjusted the play of light by setting the layer to Soft Light at 62% Opacity. (Only the lighting layers are visible in this step's image so you can see their placement. They are shown with blending modes applied, prior to any Opacity changes or masking.)

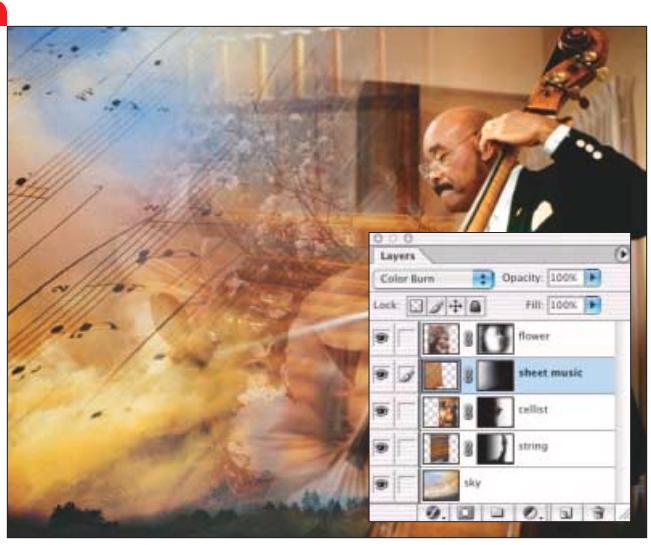
MORE COLLAGE TECHNIQUES:

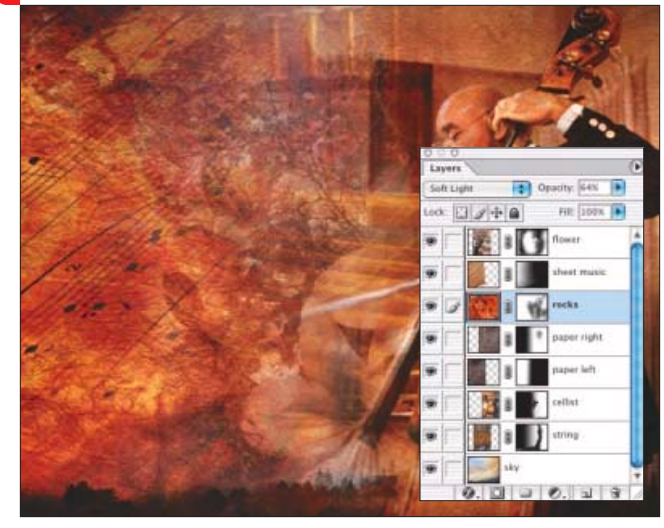
- **» Add a Levels adjustment layer at the top to deepen the color of the entire image, as I did here.**
- **» Place an image at the top of the Layers palette and set the blending mode to Color.**
- **» Choose Image > Adjustments > Match Color to impose the colors of a stock image onto your piece.**
- **» Rearrange the layer stacking order.**
- **» Sample from a stock image with the eyedropper to set Foreground and Background Colors. Add a Gradient Map adjustment layer.**
- **» Leave a stock image's blending mode set to Normal, move it below a base image, and change the base image's mode instead.**
- **» Position a stock image so not all of it appears in the canvas, or manipulate it by rotating or flipping it.**
- **» Use stock images with streaks of light to emphasize direction.**
- **» Blur a detailed image for straight coloring or lighting.**
- **» Add lighting by setting a black-and-white image to Screen.**
- **» Working intuitively is important, but if you can't justify an image's inclusion, maybe it doesn't belong. Ask yourself, "Is the collage better because of this addition?" You may find a later addition of an image makes an earlier favorite obsolete.**

Victoria Spah is a post production media specialist at the University of Virginia. E-mail her at victoriaspah@yahoo.com.

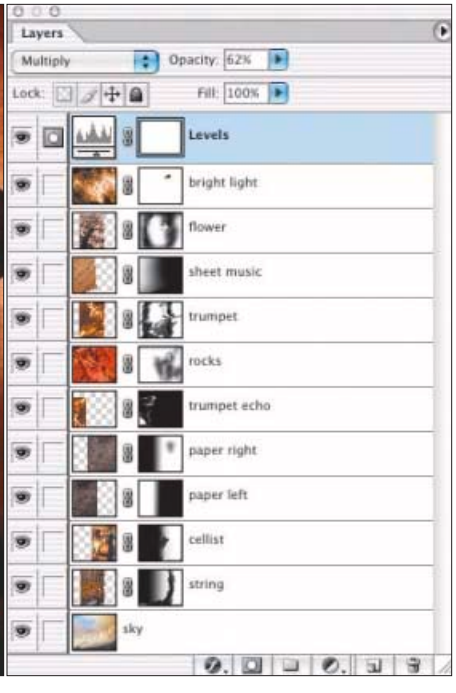
FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1
Layers
Normal
Opacity: 100%
Lock:
Fill: 100%
cellist
sky


2
Layers
Color Burn
Opacity: 100%
Lock:
Fill: 100%
flower
sheet music
cellist
string
sky


3
Layers
Soft Light
Opacity: 64%
Lock:
Fill: 100%
flower
sheet music
rocks
paper right
paper left
cellist
string
sky

4


Layers
Multiply
Opacity: 62%
Lock:
Fill: 100%
Levels
bright light
flower
sheet music
trumpet
rocks
trumpet echo
paper right
paper left
cellist
string
sky

TIPS PROVIDED BY JULIEANNE KOST

HAVE YOUR CAKE AND EAT IT, TOO!

Layers are the first feature you learn to utilize when you are a Photoshop newbie. But it doesn't take long until you figure them out and wish for faster ways to handle them. Go ahead and indulge in these tasty Layers palette tips while sampling the dessert image.

DOWNLOAD "DESSERT.PSD" FROM WWW.PHOTOSHOPFIX.COM, FEBRUARY 2005 ISSUE.

NAVIGATE

a. Open "DESSERT.PSD," and access the Layers palette (F7).

b. Press Shift-Option/Alt-] to jump to the top layer. Press Shift-Option/Alt-[to jump to the bottom layer.

c. Press Option/Alt-] to select one layer above. Do it again. Now press Option/Alt-[to select one layer below.

d. To temporarily activate the Auto Select Layer feature, make sure the move tool is selected (V), and press Command/Ctrl while clicking the coffee cup in the image, and Layer 4 is selected in the Layers palette.

e. Turn off the visibility icons for Layer 1 and 2. Choose Delete Hidden Layers from the Layers palette menu, and choose Yes. Press Command/Ctrl-Z to undo the deletion.

f. (CS Users skip to steps below.) Option/Alt-click the Layer 4 visibility icon to view the layer alone. Option/Alt click again to make all layers visible.

CS users:

f. Option/Alt-click the Layer 4 visibility icon to view the layer alone. Option/Alt-click again to turn on the visibility of just the previously visible layers.

g. Control/Right-click the Layer 4 visibility icon and select Show/Hide all other layers to make all layers visible.

BLEND

a. With Layer 4 still active, select the move tool, press Shift-Option/Alt, and press the keyboard shortcut letters.

Normal	N	Soft Light	F
Dissolve	I	Hard Light	H
Darken	K	Vivid Light	V
Multiply	M	Linear Light	J
Color Burn	B	Pin Light	Z
Linear Burn	A	Difference	E
Lighten	G	Exclusion	X
Screen	S	Hue	U
Color Dodge	D	Saturation	T
Linear Dodge	W	Color	C
Overlay	O	Luminosity	Y

b. Set the Layer 4 blending mode by pressing Shift-+ or – to run through the list in order until you reach Darken.

INTERACT

a. Press Option/Alt while double-clicking the Background layer to convert it to a layer.

b. Press Shift-Option-Command-N (Shift-Alt-Ctrl-N) to create a new layer.

c. Press Option-Command-[(Alt-Ctrl-[) to move the layer down the Layers palette. (CS users leave out Option/Alt.)

d. Press the Forward Slash key (/) to select the Lock transparent pixels icon near the top of the Layers palette.

e. Press Option/Alt while clicking the trash icon to delete the layer.

f. Select Layer 3, and Ctrl/Right-click on the visibility icon to choose a color to code the layer (PS 7 and later only).

g. Option/Alt-click between Layers 2 and 3 to group the layers. Command/Ctrl-G creates the same affect. To ungroup, Option/Alt-click again between the layers, or press Shift-Command/Ctrl-G.

h. Control/Right-click Layer 3, and choose Copy Layer Style. Select Layer 1, open the contextual menu again, and choose Paste Layer Style.

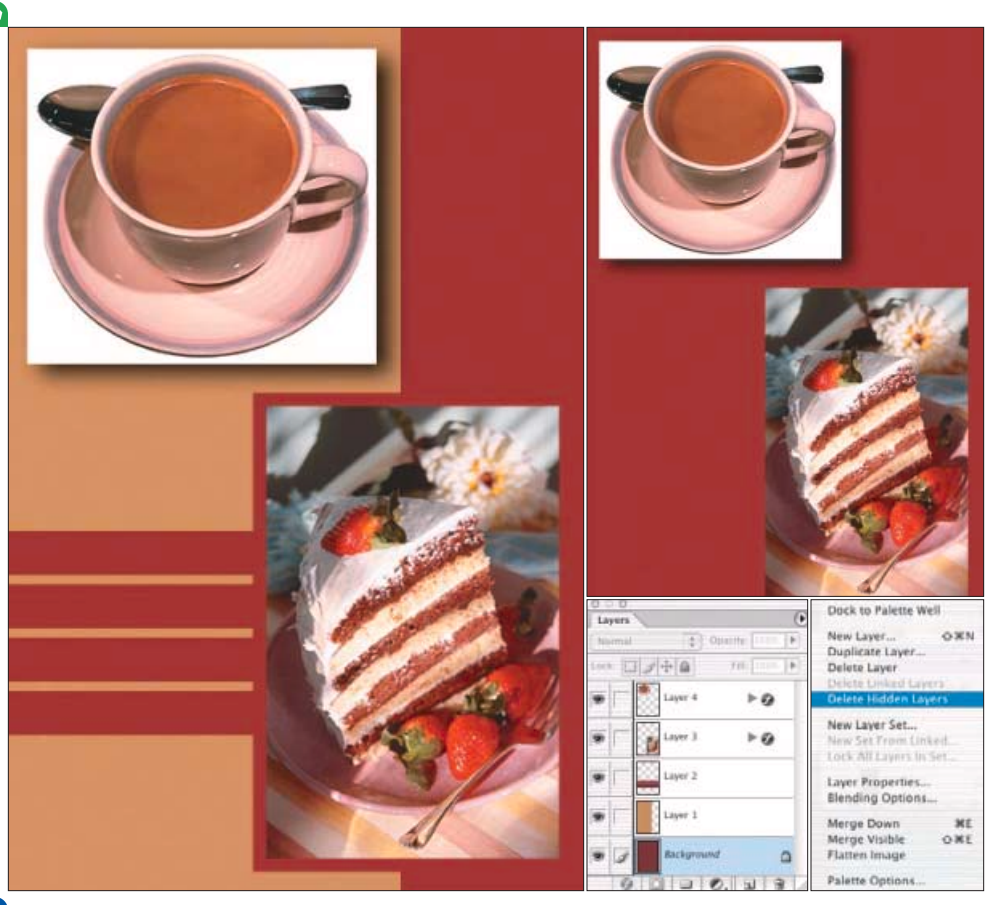
i. With Layer 1 still selected, open the contextual menu once more, and choose Clear Layer Style.

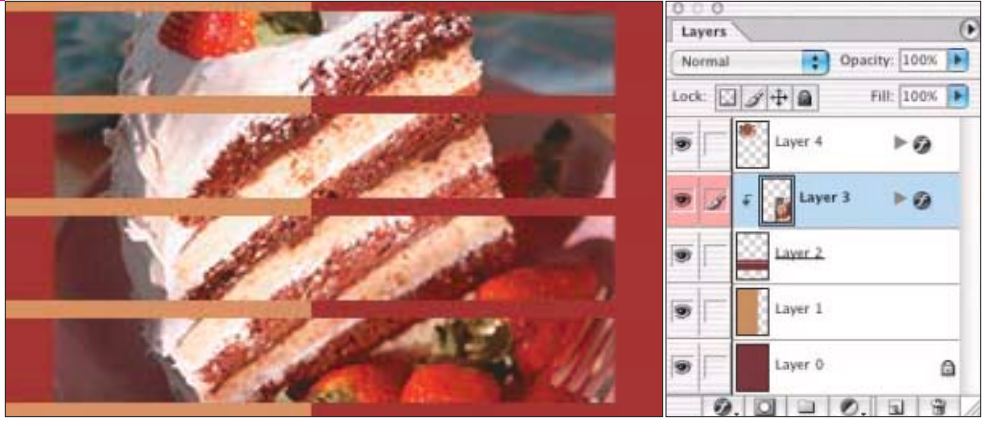
j. (CS users skip to step below.) Select Layer 0, click the linking box in Layer 1, and choose New Set From Linked from the palette menu. Drag the layer set to the Create a new set icon at the bottom of the palette to duplicate it.

CS users:

j. Select Layer 0, and click the linking box in Layer 1. Drag one of the linked layers to the New Layer Set icon at the bottom of the palette. Control/Right-click on the words "Set 1" to duplicate it. Drag one of the layer set layers to the Create New Layer Set icon to nest it inside a new layer set.

FOR USERS OF PHOTOSHOP 7 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.





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